2:Scott G-5 (1870's-1909)1910 AP1 Burma
Burmese AP4

346 the most ancient Buddhist *chaityas*, as represented in the sculptures at Sanchi, and in the ancient model pagodas found near Buddhist remains in India; the fantastic bu-payā, or pumpkin pagoda, which seemed rather like a fragment of what we might conceive the architecture of the moon than anything terrestrial, and many variations on these types. But the predominant and characteristic form is that of the cruciform vaulted temple."

778 361 The Irrawaddy just below Pagān widens out like a gigantic lake to over two miles in breadth, and the view of the sacred city from far down the river is particularly fine. Towering above the others rise the great temples of Ananda, Ta-pyi-nyu, and Gawdapalin, like visions of old-world cathedrals strayed into the desert. Round about them gradually rise into view hoary round towers, like a border "peel"; airy minarets as of an underground mosque; apparitions like the pyramids, chiselled into fairy terraced fretwork; huge bulbous mushrooms with slim lanterns on their backs, like the wide studio of a mad architect. There is a memorial line which, placing letters for numbers, declares the sum total of the pagodas to be 9999.

Hlè win-yo than ta-nyan nyan
Pagān payā paung.

The cartwheel's creaking strains
Pass Pagahn's storied fanes.

778 361 172 Probably, however, there are not nearly so many in anything like a complete state. Pagān ceased to be capital in 1284 A.D. The Emperor of China had sent a vast army to avenge the murder of an ambassador. The Burmese king pulled down a thousand arched temples, a thousand smaller ones, and four thousand square temples to strengthen the fortifications. But a prophecy found under one of the desecrated shrines robbed him of his courage, and he fled to the south; and ever since Pagān has remained in its present practically deserted state. The whole ground within the old walls is strewn with bricks and mortar. Some of the *zedis* are strangled with jungle growth, huge bushes spring from their summits and sides and tear the masonry asunder, and with the vast majority no attempt is made to arrest the ravages

2:Scott G-5 (1870's-1909)1910 AP1 Burma
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of time, but Mr. Taw Sein Ko says in his report of 1908: "Numerous terra-cotta tiles have been found in the basements and corridors of several of the pagodas. They illustrate scenes in the *jâtakas* and in the life of the Buddha Gautama. They are of two types. In the Ananda and Shwezigôn the tiles are enamelled green and show Chinese influence. In the Petleik pagoda they are of red baked clay and have South-Indian resemblances. All three shrines belong to the eleventh century A.D. The stone sculptures in the Ananda are fine, and the pose, drapery, and contour are distinctly Indian. In the Sein nyet pagoda, halfway between Myinpagân and Thiyipyitsaya, of the eleventh century, the Chinese influence preponderates. The twin Petleik pagodas are at Thiyipyitsaya."

Few, if any, contain actual relics. The cloistered and terraced temples are simply receptacles for huge images of the Buddha and others. The corridors of the Ananda and Gawdapalin are filled with sculptured groups representing events in the life of the Great Master, and figures of eminent disciples and yahanda. In the central recesses, where are the colossal figures of the Buddhas, the light is cunningly admitted from above so as to fall on the calm gilded face, producing a most weird and striking effect. But Pagân would require a monograph itself, and with it should be compared Shwegu, between Mandalay and Bhamaw. That sacred island is a perfect forest of pagodas, and only fails to obtain wider fame because of the existence of Pagân. There are 999 shrines within its limits, and a much larger proportion of these exist intact than is the case with Pagân, though none of them can compare with the magnificence of the Ananda.

The question of the architecture of the Pagân temples, which is so different in style from that found in other parts of Burma, has been fully discussed in Yule's admirable *Mission to Ava*. He omits, however, to notice the fact that Anawrata-saw Min, when he established Buddhism in Pagân, built all the pagodas and temples after the exact model of those then existing in Thatôn, in the same order and of the same size. The town of Thatôn, above Maulmein, was the first settlement of Thawna and Ôttara, the

2:Scott G-5 (1870's-1909)1910 APl Burma
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missionaries from Central India who introduced the teachings of the Lord Buddha into Burma. There was certainly an ancient Hindu colony there, and its inhabitants may have brought some notions of their architecture with them. But whether this be so or not, Burmans find source for pride in the admitted fact that "there is nothing in India to compare with the classical beauty of some of the smaller temples, or the stupendous architectural majesty of the Ânanda, or the Ta-pyi-nyu."

The following song is taken from a very favourite play, *Sawpé Sawmé*, written by a Pegu dramatist and published in 1880, and gives an idea of the canticles sung at the dedication of pagodas and similar ceremonies. It is set to a very popular air, the Yôddaya Nan-thein Than, "the Siamese Palace Tune," but I have not ventured to try to reproduce the original complicated metre. The sikkè or magistrate in question was U Maung Galé, a younger brother of the late U On, long the only Burmese C.I.E., and once second judge of the Small Cause Court in Rangoon.

THE GILDING OF THE SHWE MAW-DAW

Far-famed and bright, the Shwe Maw-daw
Is known where'er the Sacred Law
To toiling millions brings the peace,
Bids grief be still and turmoil cease.
Fair glory of Peguan land
Revered on earth's most distant strand,
Not more Dagôn's great golden pile
Hath honour in the Southern Isle,
Where'er beneath the zampu tree
The pious bend the suppliant knee,
Than thou the glorious lotus shrine
High temple of the hairs divine.
As leaps on high the funeral flame
Of some yahan of sainted name,
A beacon light to Neh'ban's rest
And haven sure to men distressed,
So skywards reared, thy shapely spire
Upsprings a pyramid of fire.

The hoar seer's words are now proved true,
Spoke ages since while yet all new

Cooking and Eating Utensils

Ma Aye Myaing does her work directly in front of the fireplace in a squating position, often resting on the tiny bamboo stool. A few sticks of firewood, or brush, are placed within the three sided enclosure made of three single bricks on edge. A hollow bamboo tube about 10 inches long and 1½ inches in diameter is periodically used to blow the fire to a hot flame in lieu of a draft. The identifications of the cooking and eating utensils given below were provided by Daw Aw Zar and U Myaing in an interview in which photographs of the objects were used. 415 252 [516] [352] [372]

HTA MIN O (cooking pot): This is an earthenware jar used for cooking vegetables and other foods. It is a round based globular form with outflaring rim. A wide conical shaped lid with flat disc knob for raising goes over the orifice. It is smooth, light tan in colour throughout and about ¼ inch in thickness. It is tempered with sand. A stamped design encircles the widest diameter on the body. This diameter is about 7 inches, height is 4½ inches. One or two are kept on hand (Pathwe: several. Camp: one). They cost 5 annas each. This sand tempered, stamped, earthenware appears in the early European contact period (late 1500's) at Syriam (Orr, K.G. "Stratigraphy in Lower Burma" Ms. in preparation.) It is rapidly being discarded in favour of aluminum pots which are not nearly as cheap but do not break. Traditionally this pot is used to cook rice. In speaking of its use Daw Aw Zar said: "We keep one or two, to boil vegetables and do other things to eat, seeing that there are seven people we have to cook (i.e. rice) with a big aluminum pot." [172] [178]

HIN O (curry pot): This jar is generally of the same shape as the one described above but is wider at the orifice (8 inches diameter) though about the same height. It is of the same ware type; has a wavy-line stamped design just under the rim. Ordinarilly equipped with a conical lid, this vessel had a flat aluminum lid. This vessel is used to cook curry. It was brought from Pathwe, where it was bought at a cost of 6 annas. Number used in Pathwe: several, camp: 1. [435]

LAPHET YE OH (tea pot): The tea pot is also of tan earthenware and generally of the same ware as the cooking pots, with the exception that the surface was carefully scraped and slightly burnished. The body is globular, with thumb-like spout, and semi-circular clay handle. This pot was brought from Pantanaw, where it had cost 8 annas.

SIN O (food storage jar): Whereas the cooking vessels are moulded by hand with the aid of a peddle, and lack glazing, the storage jars are glazed and have been made on the wheel. These glazed jars also have flat disc bases, and pear-shaped bodies with contracted necks and short, collar-like rims. In every way they appear to be a separate tradition from the cooking ware. The glaze is dark reddish-brown over a hard-baked purple-red core. The interior is thoroughly glazed but the glaze only covers the upper half of the exterior. The reddish-brown glaze is recent, appearing in ceramic collections of the last century in Rangoon (Orr, K.G. "Stratigraphy in Lower Burma", the Monkina Street section) being preceeded by a yellow-black glaze in the early European period at Syrain. [323] [172]

Salt saffron, oils, etc are stored in these jars. The one examined was about 4 inches in height and 5 inches in diameter. It came from Pathwe and cost 3 annas. Number in Pathwe several, camp: 3. [251] [435]

21: Htin Aung E-5 (ca. 1980) 1987 AP1 Burma
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But

175 538 198 there never was any attempt to imitate the Pali language and its literature in the vernacular, and Burma offers no parallel to the controversy among English Renaissance scholars over the merits and demerits of the vernacular.

175 538 The period of Pagan's ascendancy marked the zenith of Burmese greatness and civilization. It was a great centre of trade, and visitors from afar talked of the glory that was Pagan. Its supremacy was unquestioned by the whole of Burma, which had been united into a kingdom for the first time. It even demanded and probably obtained nominal allegiance from the greater part of Indo-China and the governors of the outlying provinces of the Chinese Empire. But the period of Pagan's ascendancy was not a great period in Burmese literature. Her capital looked radiant with its golden temples, her kings were learned and powerful, her troops marched in triumph, but Pagan never forgot that no material thing was real, and everything decayed and perished. Therefore, the scholars were interested only in religious themes, and religious themes seldom offer adequate scope for the development of a great literature. Although the clearness of diction and the artistry of the death-song of the royal tutor, Anantathuria, composed while awaiting execution in 1173, indicate that at least a few must have practised the use of the vernacular for non-religious purposes, the efforts of writers in the vernacular were chiefly directed towards the recording of inscriptions, which are still [172] preserved in countless numbers in the pagodas of Pagan.[1] Many of these inscriptions contain good prose. The earlier inscriptions tend to be bombastic through sheer wealth of learning; the scholars of Pagan could not at once learn to control their use of the newly-acquired scholarship, just as the earlier writers of the Renaissance in England failed to restrict their use of learned words. However, after a few decades, the bombastic style gave place to a simpler and more 175 concise diction. In addition to the narrowness of scope offered by 172 religious themes, there was another reason which prevented Pagan,

538 341 [1] The death-song is one of the greatest poems in the language and is the oldest non-religious piece of literature existing in Burma. A translation is given in G. E. Harvey, op. cit., p. 55, and another in Tin and Luce, *The Glass Palace Chronicle*, p. 139.

G. E. Harvey, op cit. (p. 70) describes the inscriptions as 'richly human and intensely devout', and he ranks (p. 38) some of Kyanzittha's (1084–1112) inscriptions as literature.

[172] *Epigraphia Birmanica*, a Government publication, gives the text of the more important inscriptions with translations.

21: Htin Aung E-5 (ca. 1930) 1937 AP1 Burma
Burmese AP4

in spite of its greatness in other directions, from being a great period of Burmese literature. The love of beauty, which is the basis of all literature, had adequate satisfaction in the developed art of architecture. The poets of Pagan wrote their poems in bricks, instead of words, and their pagodas are still famous. When one stands on the shore of the Irrawaddy and looks towards the ruins of Pagan, one is reminded of the delicate beauty of an incomplete poem.[1]

Pagan fell in 1287 as the result of the Tartar onslaught during the time of Kubla Khan, the Scourge of God, and the country broke up into several little States, each attempting to control the others. For the next fifty years, political struggles went on in the capitals, but they failed to disturb the peace of smaller towns and villages. Many who had grown tired of the strife around the thrones flocked to the quiet of the village monasteries in order to find peace. Religion went on undiminished, but the learning connected with it decayed, for the royal patronage was lacking. Architecture also decayed because there was no royal support and because the country had become poor. Men turned to literature for its own sake, and during this period Burmese prose and poetry assumed definite forms with fully developed diction, rhythm, rhyme and style.[2]

[1] Many temples and pagodas of the Pagan period are in an excellent state of preservation and are still in use as places of worship. Scott O'Conner's *Mandalay and Other Cities* contains fine illustrations of the more famous of these religious buildings.

The achievement of the Pagan kings, the 'Temple Builders', is summed up by Harvey thus: 'The legacy of their fleeting sway has enriched posterity for ever. It was they who made the sun-scorched wilderness, the solitary plain of Myingyan, to blossom forth into the architectural magnificence of Pagan. If they produced no nation-builder like Simon de Montfort, no lawgiver like Edward I, they unified Burma for more than two centuries, and that in itself was an achievement. But their role was æsthetic and religious rather than political. To them the world owes in great measure the preservation of Theravada Buddhism, one of the purest faiths mankind has ever known. Brahminism had strangled it in the land of its birth; in Ceylon its existence was threatened again and again; east of Burma it was not yet free from priestly corruptions; but the kings of Burma never wavered, and at Pagan the stricken faith found a city of refuge. Vainglorious tyrants built themselves lasting sepulchres, but none of these men has a tomb. . . . These men's magnificence went to glorify their religion, not to deck the tent wherein they camped during this transitory life.'—*History of Burma*, p. 70.

[2] Ibid., p. 103. Since that time, prose and poetry show continuous development. The full history of Burmese literature still remains unwritten. However, the *Anthology of Burmese Literature*, a Government publication,

25: Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

131 Burma possessed no staples of trade to encourage
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[349]

5 LANDING-STAGE IN THE TIDAL REGION.

enterprise of the peaceable sort. Left entirely to her own resources, she developed her character in independence. It preserves a large measure of its original freshness and charm.

Detached though Burma lay from the contact of other civilisation, the seed-corn of a spiritual influence was brought to her shore from afar, and took root and spread until it pervaded her whole life. The one extraneous influence under which she fell proved of a paramount order. But the inspiration of Buddhism was broadly human, not racial. Every people might take its message to heart in their own individual way. The restraints it enjoined and the ideals it held up became the occasions for Burma to unfold her own inmost nature. The abounding treasury of Buddhist legend furnished the subjects to exercise her poetic fancy. In the fifth century, A.D., long after Buddhism had declined at its source in India, and when it only prevailed in Ceylon, its real progress began among the people who were to give it an enduring home. Buddhism is popularly credited with five hundred millions of adherents. But the seven millions of Burma and perhaps a twentieth of that number in Ceylon, together with the half million Jains of India, are the practical Buddhists of the world. With the rest the profession has sunk to an empty name, as in China and Japan, or it is lax, as in Siam, or it is utterly transformed, as in Tibet.

101 The phrase *Further India* gives point to a wide misconception. The surprise of so many persons on finding that the Burmans have no *caste*—to take the commonest instance—betrays the notion that Burma is part of India

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6 RUINS OF CITY GATE, PAGAN.

25: Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

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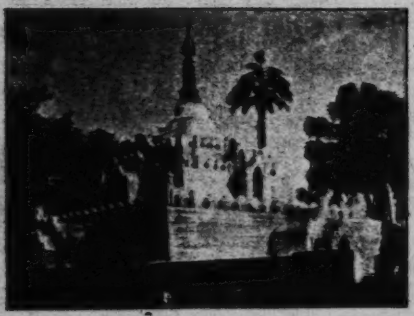

68. SITANA-TANK, THATON.

platform (*tamánthalin*). Unlike the ancient temples with their stairs and corridors, the later *zedi* is a solid mass of brick and earth, plastered over. The summit is inaccessible, except by means of scaffolding (*uyau*, No. 217). *Zedi* are commonly spoken of as *Payá*, in the same way as are the images of the Buddha, for which the distinctive term is *sindu*.

In addition to the *zedi*, the *thein*, and *kyaung*, there are three other classes of religious edifices, the *tazáung*, *wut*, and *zayát*. All these may be decorated in the palatial style and are mostly of wood. But a public well or a roadside water-stand, the portal of a bridge or a wharf, may likewise be surmounted by the royal *pyatthat* in virtue of the religious distinction which attaches to every work dedicated to public use by private bounty. Nothing adds so much to the picturesqueness of Burma. The temple *zayát* (No. 98) is intended for sojourners in the precincts on duty days. The *wut* differs from the *zayát* in having a dais for images of the Buddha. The *tazáung* is only for the reception of images.

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67. SHWE-HMAWDAW PAYA, PEGU.

The ancient remains are almost entirely confined to the dry zone of Burma Proper, with the exception of a few in Thatôn and in Arakán. Those at Thatôn, dating from about 1000 A.D., have square bases built of huge laterite blocks in the Indian style. The ornament is deeply hewn into the stone. Above the laterite base is brick and plaster work of later date. Apart from the destructive influence of the climate, and of the rank vegetation the climate favours, a further reason of the scarcity of ancient monuments and inscriptions is the over-building of the shrines, by which the original work is lost to view.

Where we say "countless as the

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

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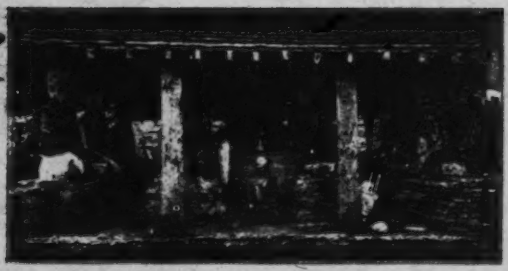

68. WUT WITH IMAGES OF THE BUDDHA.

stars," the Burman says "countless as the temples of Pagán." The remains at Pagán are all ecclesiastical with the exception of the city gates and ramparts (No. 6). The temple enclosures are now ploughed, but no building is cleared nor is any of the old material utilised. The Pagán monuments are of brick laid in clay and generally lime-plastered. Many have been wrecked by treasure-hunters. A few of the principal temples only are kept in repair. Pagán is said to have been exhausted by the temple-building of its kings, who, besides exacting labour from their subjects, must have imported skilled labour. An old saying is "the temple is finished and the country is ruined." The temple remains occupy an area of several thousand acres, in many places with just room for roads between the walls of the enclosures. The style of the Pagán buildings is Indian. It has been suggested that the Hindu type of work and possibly Buddhism itself reached Pagán by way of Annam: the Mun or Peguan race, from whom the Burmans adopted Buddhism, having a language of Annam type. The great ruins at Angkor Wat, two hundred miles east of Bankok, have been compared to the ruins of Pagán. (See *Through the Buffer State*, by Surgeon-Major McGregor, 1896.) Such a route as this would help to account for certain features of Burman architecture foreign to India, the superposed roofs, and everted gable-ends. The Indian types may have reached Burma by this circuit as well as by the direct route.

[653] [538] [177]

69. THAOYA PAYA AT THATON.

The ancient temples of Pagán consist of brick corridors, one within the other, with vaulted pent roofs of masonry springing from the outer or lower wall to the inner or higher. The section of the vault is like that of a Gothic flying buttress. In the centre of all are colossal images

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
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[opp. p. 32]

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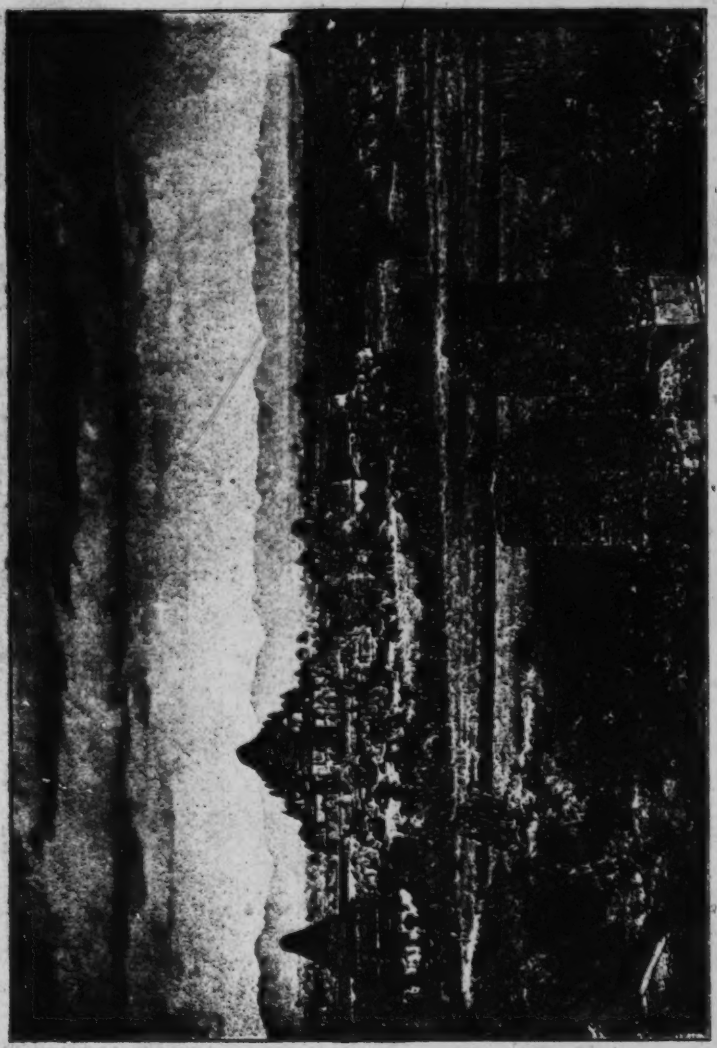

[To face p. 32.

70. RUINS AT PAGAN

25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

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● 172
[532]

71. TERRA-COTTA FIGURES AT THADYA PAYA, THATON.

of the Buddha, set against the column which supports the dome or Hindu cone. The later domes are pure vaults without central support. In these ancient temples the conical *zedi* now so typical of Burma forms the finial only, held like a jewel, by four cusps. The lowermost portion of this structure resembles an inverted *thabôt*, the name of the homologous part of the modern *zedi*. Possibly this forms the actual reliquary or is the symbol of the same.

An example of direct imitation of Indian monuments is the *Bawdi Payá*. It takes its name from the *Bo* tree at Buddha Gáya in Bahár, and is a florid reproduction of the *stupa* there. It was built by King Zeyathinka about 1220 A.D.

The temple named after Ánanda, the chief disciple of the Buddha, was built by King Kyansitthu about 1080 A.D. Both the temple (No. 8) and the *thein* and *kyaung* adjoining (Nos. 64, 74) are in full preservation. The gigantic lattice gates of the inner temple are of teak-wood and probably coeval with the masonry.

The most imposing of the ancient monuments and the one which marks the best period of the Pagán architecture is Thappyinnyu Payá, built by King Alaung Sittha, about 1100 A.D. (No. 73). Its height is two hundred feet or more.

[532] [177]

In the mural decorations at Pagán the Indian character is as marked as in the buildings themselves. India has evidently furnished the subjects of the Burman designer and trained his style (Nos. 272, 94).

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The Burman bricklayers had at one time lost the art of arch-building. A pointed arch like the Gothic is used in the temples of ancient Pagán (Nos. 75, 76).

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The images of the Buddha (*sinde*) are the principal features of the interior of the ancient temples, the true character of

72. BAWDI PAYA, PAGAN.

25; Ferrars E-3 (ca. 1890) 1901 AP1 Burma
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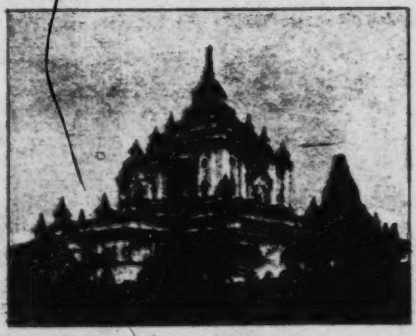
which is the same as that of the *zuli*. The images are of sandstone in Arakán, where, moreover, the Hindu caste-mark between the brows (*tika*) is not omitted



73. THAPPYINNYU PAYA, PAGAN.

as it commonly is in Burma. In Burma Proper and Pegu good stone is scarce, and the large immovable images are built of brick and plaster and finished in fine white lime. Movable images, up to several tons weight, are hewn in the marble of Sagáing, the freestone of Taung-u (opposite Pagán), and are cast in brass. Lighter images are made of wood or of lacquer (*maw-Payd*). The

74. KYAUNG AT AMARDA PAYA.

postures are the cross-legged, seated in contemplation (*timbyinguw*), the erect posture (*mayyattaw*), preaching or receiving alms, and the reclining posture

25; Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

75. EXAMPLE OF KEYED VAULT AT PAGAN.

(*kyaung-daw*). In the sitting figure the garb is either the array of the prince before he became the Buddha or his subsequent garb of recluse. In the standing and reclining images the garb is always that of the recluse. The mound on the head represents the residue of hair, as cut off with his sword by the prince when he fled from the palace. According to the legend the hair grew no more. The pose of the conventional figure is the Indian one with its rigid symmetry. The fingers and toes are parallel and of equal length. The lobe of the ear reaches to the shoulder. Of late, under the stimulus of western art-products, the figure is beginning to be realistically treated, especially in the drapery, which is now modelled into natural folds in relief, instead of being conventionally mapped on the flat. Builders vie with each other in the size they give the figure. The recumbent images attain a length of fifty cubits. The image is set on a throne (*balín*) which is a conventionalised lotus in form, and is surmounted by floral tracery which symbolizes the sacred *Bo* tree. Images of the Buddha are reverently handled and are spoken of in honorific terms—*the sacred countenance, the venerable form.* There may be no bargaining about the purchase (*puzaw*) from the maker. The images are only placed in the temples or on the image-da[illegible] of the *kyaung*

778 532 172 778 532

76. MODERN FALSE ARCH, AMAYAPOYA.

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

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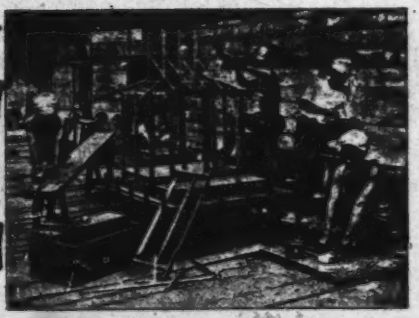

207. BURMAN CARPENTERS.

arbour of tracery, which entirely encloses them. Ivory hafts and scabbards of daggers and sabres are ornamented in the same way. The ivory carving is not polished.

The conventional flat design, painting and embroidery exhibit affinities to the Indian decoration of the ancient temples (Nos. 94, 272). The anachronisms and other naiveties of our mediæval designers are paralleled in modern Burma; witness the introduction of British officers with their field-glasses in the design of the Prince of Pagán destroying the monster at Hngeppyittaung (No. 224). The medium used for painting is a coarse tempera. From the labels attached to European goods, many of which are excellent in design and colour, lessons in colouring and perspective have been learned. From photographs, ideas of accuracy have been gathered, and from illustrated newspapers, ideas of composition. Neither carver nor designer ever uses a model. The painter of No. 433 confessed that he had not seen the place himself; he had it described to him. In pure design without colour, the *shwezawd* work is the best. It is a kind of drawing in lacquer, which appears black on a gold ground (No. 96). Of late the Burmans have attempted cuts on type-metal for illustrations of books (No. 276). They are executed with chisel and punch; the graver is unknown.

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208. BURMAN TURNER.

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988
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Ancient inscriptions are rare in Burma, although the *thamding*, or depository for slabs recording the circumstances of religious foundations, is a recognised institution. In many of the *thamding* at Pagán may be seen the ancient *Pâli* square character, of which the Burmese round character is a development. The square character is preserved in the *kambawd* (No. 46). The late King Mindôn Min caused the whole of the Pâli text of the Tripitaka to be

25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
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368. BURMAN WOOD-CARVER.

engraved on 729 marble slabs, 4 feet by 3 feet. These, set under as many stucco canopies, are known as the *Kûthodaw* or *Lawkama-yazin* — the royal work of merit (No. 385). They constitute the most important of the King's religious foundations. A number of years were spent by a committee of learned *yahân* in editing the text. Certain portions have since been transferred to type, and in time the whole of this text will be available in print. The development of the round Burmese character out of the square Pâli was favoured by the nature of the material used for writing on—the leaf of the *pe* palm. The fan-leaf is split into its segments, which are piled, and dried under pressure. Then they are trimmed even, and punched with holes to file them by. The leaf is ruled with turmeric, and the writing is done with a sharp steel style, which scratches through the hard epidermis to the spongy layer underneath; both sides are written on. The transverse strokes tear the fibre more, and leave a plainer mark, which leads to a minimising of longitudinal strokes. When the writing is complete, the wooden covers are lacquered, the edges of the leaves gilt, and their faces oiled with crude brown petroleum, which both preserves the material and brings out the writing. The oiling is repeated from time to time. The leaves become dark and friable in fifty years, and the writing hard to decipher. Manuscripts over two hundred years old are scarce. Copyists are paid one rupee per *inga* of ten leaves, the work of a day or two, according to their expertness. Until rag-paper began to be imported, the paper in use was

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370. CARVED SCENE FROM ZAT.

25; Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

APPENDICES

APPENDIX A.

CHRONOLOGY.

Compiled from Spearman's Gazetteer of British Burma and Phayre's History of Burma. 175

B.C.

1000. Legendary origin of the Burman kingdom. Founding of Tagáung by Abhi Yaza (Raja), a conquered Sakya king of Kapilavastu ("*Kapilawát*") in Aúdh.

865. Era of King Kawza begins. Thirty-two kings follow, ending with Binnaka Yaza.

825. King Kan Yaza-dyi is established at Kalé on the Chindwin. His son Umidusitta migrates to Kyauppadaung in Arakán and establishes the Arakán Kingdom. King Kan Yaza-ngè is established in Tagáung.

691. Era of King Kawza closes. Era of Bôdaw Yuzana, Raja of the Sakyas, grandfather of Gawdama, begins.

623. Birth of Gawdama, afterwards the Buddha, according to the legend; according to historical researches, sixty to one hundred and thirty-one years later.

Chinese irruption into Burma. King driven south to Malé. Tripartition of kingdom. Prince Doza Yaza of Kapilavastu marries the chief widow of the king and founds old or northern Pagán. Seventeen reigns follow, up to 443 B.C.

588. Gawdama quits the palace and enters on his mission as Buddha. Miraculous visit of the Buddha and five hundred *pahán* to Sagáing. Changes in the earth prophesied—the formation of the Bo-u lake, the rise of Popa mount (volcanic), the retreat of the sea from Thayékittaya near Prome(*cf.* p. 50), and the spread of Buddhism.

543. Demise of Gawdama Buddha. Era of Gawdama begins (lasts till 82 A.D). First Buddhist council.

523. King Ajutasatra collects the relics of the Buddha.

443. Two Burmán kingdoms, Tagáung and Pyu (Pye, Prum, Prome?) Prince Labadutra of Tagáung hunts the great boar, which he kills at Wettokyún near Prome.

Second Buddhist council.

448. IMAGE FOUND IN A CAVE NEAR AN ANCIENT TALAING TOWN.

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250. King Asóka (*Asúnku'mán*) of Pattaliputra distributes the relics of the Buddha. The king's son Mahindá goes as missionary *pahán* to Ceylon. Ú Óttara and Ú Sawnasé missionary *pahán* to Burma.

241. Third Buddhist council.

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